In Recital

Annalise Mikulin, mezzo soprano

assisted by

Roger Admiral, piano

Friday, April 19, 2002 at 5:00 pm

Arts Building
University of Alberta

Department of Music
University of Alberta

Program

Nel cor più non mi sento	Giovanni Paisiello (1740-1816)
Caro Mio Ben	Tommaso Giordani (1730-1806)
Un certo non so che	Antonio Vivaldi (1680-1743)
Après un rêve	Gabriel Fauré
Les berceaux	(1845-1924)
From *Così fan Tutte* (1790)	Wolfgang Amadeaus Mozart
Smanie implacabili	(1756-1791)
Selections from Zigeunerlieder, Op.103 (1887)	Johannes Brahms
I	(1833-1897)
II	
III	
From *Samson et Dalila* (1877)	Camille Saint-Saëns
Mon coeur s'ouvre à ta voix	(1835-1921)
Selections from *Siete canciones populares españolas* (1914-1915)	Manuel De Falla
I. El paño moruno	(1876-1946)
IV. Canción	
Sure on this shining night, Op.13, No.3	Samuel Barber (1910-1981)
Long Time Ago	Aaron Copland
I Bought Me a Cat	(1900-1990)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Mikulin.

Reception to follow in the Arts Lounge.

Translation

Nel cor più non mi sento (I No Longer Feel in My Heart)
I no longer feel in my heart the sparkle of youth; because of my torment, love, you are guilty. He pinches me,he excites me; what thing is this alas? Pity, pity, pity! Love is a certain something which is driving me to despair!

Caro mio ben (Ah, Dearest Love)
Ah, dearest love, if you should leave, heaven above knows how I'd grieve. Your faithful friend sighs without end. This cruel torment cease now I pray! Ceases now I pray!

Un certo non so che (Someone I Know Not Who)
Some one, I know not who, my truant heart has ta'en, and yet I feel no pain. Suppose it should be love? Who, that his power might be taught. My foot unwary has snared and caught, my truant heart slyly ta'en?

Après un rêve (After a Dream)
In a sleep that charmed your image, I dreamed the happiness , ardent mirage. Your eyes were more soft, your voice pure and sonorous. You shone like a sky lit up by the dawn. You called me, and I left the earth to escape with you to the light. The heavens parted their clouds for us, unknown splendors, divine illuminations glimpsed at... Alas! Alas, sad awakening from dreams! I call you, oh night, give back to me your lies. Return, return radiant one, return, oh night mysterious!

Les berceaux (The Cradles)
Along the Quai, the large ships, silently rocked by the surge, take no notice of the cradles, that the hands of the women rock. But the day of farewells will come, for it must be that women weep, and curious men explore the horizons entice! And on that day the large ships, fleeing the port which diminishes , will feel their weight held back by the soul of distant cradles.

Smanie implacabili (Frenzies Implacable)
Recitative: Ah, go away! Fear the sad effect of a desperate affection! Close those windows...I hate the light. I hate the air that I breathe...I hate myself! Who scorns my sadness? Who consoles me? Ah, flee, for pity's sake, leave me alone! Aria:Frenzies implacable, that agitate me within this soul do not cease, until the anguish make me die. Miserable example of fatal love, I will give to the Furies, if living I remain with the sound horrible of my sighs.

Zigeunerlieder (Gypsy Songs)
I. Ho there, Gypsy, strike the string, play the song of the faithless maiden! Let the strings weep, lament in sad anxiety till the warm tears flow down these cheeks.

II. High towering Rima waves, how turbid you are! By these banks I lament loudly for you, my sweet! Waves are fleeing, waves are streaming, rushing to the shore, to me; Let me by the Rima banks forever weep for her!

III. Do you know when my little one is her loveliest? When her sweet mouth kisses me. Little maiden, you are mine, fervently I kiss you. The good Lord created you just for me! Do you know when I like my lover best of all? When he holds me closely enfolded in his arms. Sweetheart, you are mine, fervently I kiss you. The Lord created you just for me alone!

Mon coeur s'ouvre à ta voix (My Heart Opens to Your Voice)
My heart opens to your voice. My heart opens to your voice as flowers open to the kisses of the dawn! But, oh my beloved, to dry my tears completely let your voice speak again! Tell me that to Dalila you return forever; repeat to my tender love the promises of former times-those promises that I loved! Ah! Reply to my tenderness, pour me, pour me the drunkeness! Answer my tenderness! Like blades of wheat that bend in the light wind. Thus trembles my heart, ready to be consoled, by your voice so dear to me the arrow is less rapid to carry the death than is your lover to fly into your arms! Samson, I love you!

I. **El paño moruno (The Moorish Cloth)**
On the delicate fabric in the shop there fell a stain. It sells for less, for it has lost its value. Ay!

VI. **Canción (Song)**
Because your eyes are traitors, I am going to bury them. You don't know how hard it is, "from the air," my love, to look at them. "Mother, to the shore." My love , to look at them. They say you don't love me, you loved me before. Let go what was won, "From the air," for what is now lost. "Mother, to the shore." For what is now lost.

Programme Notes

Giovanni Paisiello's (1741-1816) 1788 opera **La Molinara** ('Doubtful Love or The Maid of the Mill'), based upon a libretto by Giuseppe Palomba, has a somewhat convoluted comic plot about love, lust, deception and eventual reconciliation and marriage. The Act 2 duet "Nel cor più non mi sento" ('In My Heart I Feel No Longer') has been used as the theme for sets of variations by several composers including Ludwig van Beethoven, Johann Nepomuk Hummel and Niccolo Paganini.

The lovely song "Caro mio ben" ('My Dearest Beloved') is the most popular work to come from the pen of the Italian Giuseppe Giordani (c. 1744-1798).

In spite of his renown reputation as a composer of solo instrumental music, most especially concerti for violin and orchestra, Antonio Vivaldi (1678-1741), was also an accomplished composer of vocal and choral music, though much less well-known in those genres. Commissioned to write four operas for the newly reopened Accademia degli Immobili alla Pergola Theatre in Florence between 1718 and 1736, **L'Atenaide** was the third of that set. Based on a libretto by Apostolo Zeno, the work opened during the Carnival season on December 29, 1728, where it proved to be a critical flop. "Un certo non so che"('A Certain Something') is from that stage work.

French composer, Gabriel Fauré (1845-1924), originally modelled his vocal music after the works of Charles Gounod, who was the recognised founder of 'modern French melodic song.' Of the three songs on this programme, "Après un reve" ('After a Dream') is the earliest, having been composed in 1865. The text is by Victor Hugo. "Les Berceaux" ('The Cradles'), words by Armand Sully-Prudhomme, was composed by a more mature Fauré in 1883. The music brings to mind in ingenious fashion the rocking of the cradle as well as that of the boats of fishermen.

Although he is probably best known for his orchestral and keyboard works, Johannes Brahms (1833-1897), was also a celebrated composer of choral and solo vocal music as well. He composed his song cycle Zigeunerlieder, Op. 103 relatively late in life and originally wrote the set for vocal quartet with piano accompaniment. Known collectively as "Gypsy Songs," the texts are taken from a set of Hungarian poems which had been translated into German by Hugo Conrat.

Gabriel Fauré's friend and teacher, Camille Saint-Saëns (1835-1921), composed his opera **Samson et Dalila** over a period of twenty-five years. In "Mon coeur s'ouvre à ta voix" ('My Heart Opens To Your Voice') from near the conclusion of Act II, Delilah is pleading with Samson to reveal the secret of his supernatural strength. Since deception didn't work on previous occasions, perhaps now seduction and enticement will.

Spanish composer, Manuel de Falla (1876-1946), composed his set of seven songs **Siete Canciones populares Españolas** following his return to Spain in 1914 after having spent the previous seven years in France. It is among his most performed works and has also been variously transcribed for different instruments. Each of the pieces is an arrangement of a folk melody from a different part of his home country. "El paño moruno" ('The Moorish Cloth') is about a fine piece of cloth which is discounted in price because of a stain on the material. "Canción" ('Song') expresses the feelings of a vengeful, jilted lover.

"Sure on This Shining Night" is the third of a collection of **Four Songs, Op. 13** by American composer Samuel Barber (1910-1980). During the composition of this particular selection in 1938, Barber selected the text from a collection of poetry entitled **Permit Me Voyage**, which was published in 1934 by James Agee (1909-1955).

Aaron Copland (1900-1990) believed that it was important to preserve America's original vocal a folk heritage and did that very thing, by dressing several well-known songs in more contemporary musical garb than their original versions wore. "Long Time Ago" is a nostalgic nineteenth-century ballad, while "I Bought Me a Cat" is a delightful and lively nonsense song for children. Both of these selections were published as part of his first set of **Old American Songs** for medium voice and small orchestra (1950).

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